



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

rado; Austin, Texas; Madison, Wisconsin; Indianapolis, Indiana; Grand Rapids, Michigan; Fitchburg and Milton, Massachusetts. They have been in constant circulation, in the majority of instances, since last autumn and will not complete their circuits until early summer. In each place they remain on view about two weeks; the number of places visited can therefore be fairly estimated. Thousands of people have visited them and sales have been made. In Fort Worth, Texas, four oil paintings were sold, two recently—"December" by Leonard Ochtman, and "Across the Desert" by William Ritschel—being purchased by the Fort Worth Museum Association for its permanent collection. The exhibition, which is now in Denver, opened first in Omaha and comprises fifty-five oil paintings of high standard, a large proportion of which were shown in the National Academy of Design's Winter Exhibition. Included in this exhibition are paintings by John W. Alexander, Ralph Clarkson, Kenyon Cox, Louis P. Dessar, Henry Golden Dearth, Charles Warren Eaton, Ben Foster, C. W. Hawthorne, William Sergeant Kendall, Leonard Ochtman, Robert Reid, Edward W. Redfield, Douglas Volk, J. Alden Weir, Irving Wiles, Charles H. Woodbury and others. The Omaha Society of Fine Arts, under whose auspices the exhibition was held, issued a handsome little catalogue which had as a frontispiece a reproduction of "The Mother" by Mr. Alexander.

WASHINGTON NOTES

An important exhibition of the works of Cecilia Beaux was held in the Corcoran Gallery of Art from February 24th to March 17th, inclusive. It comprised twenty-eight paintings and four drawings and covered a period of production of about sixteen years. The exhibition was held upon the invitation of the Corcoran Gallery and attracted much attention. It was indeed an extraordinarily strong and impressive display—the value and significance of which it would be hard to over-estimate. Among the paintings exhibited

were "The Dreamer" and "A New England Woman," exhibited in the Paris Salon of 1896; "Dorothea and Francesca," painted somewhat later, and portraits of Richard Watson Gilder, Mrs. Gilder, Miss Agnes Irwin, formerly Dean of Radcliffe College; John F. Lewis, president of the Pennsylvania Academy of Fine Arts; Mrs. Bennett, Miss Dorothy Perkins, Mrs. Ludington, Mrs. Burnham, Mrs. S. M. Clement, the Hon. A. P. Andrew and others.

Interesting exhibitions of landscapes by Charles Morris Young and Gardner Symons have also been recently held in the Corcoran Gallery of Art.

The Washington Water Color Club's annual exhibition was very attractive. It comprised 216 exhibits and upheld a high standard. During the weeks it was open between February 15th and March 3d it was visited by many persons and some sales were made. Both local and out-of-town artists were represented. Specially notable features were groups of paintings by James Henry Moser, president of the club, and William H. Holmes, curator of the National Gallery.

Mr. William T. Evans has recently purchased, for the Evans' National Gallery collection of American paintings, "The Cup of Death," by Elihu Vedder, and a landscape by William S. Robinson.

MINNEAPOLIS, A GARDEN CITY

Last summer Minneapolis was converted into a Garden City by the cultivation of flowers and vegetables on vacant lots. How this was done was told by Leroy J. Boughner, Editor of the *Minneapolis Tribune* and President of the Garden Club of Minneapolis, at the annual Convention of the American Civic Association, which has recently printed his address. Last season the members of the Garden Club of Minneapolis planted 325 vacant lots, distributed 22,000 packages of nasturtium seeds to children, covered every vacant lot along two miles of the main arterial street with grass or flowers, cleared six hundred acres of rubbish, and screened 20,000 feet frontage